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STANNINGLEY.—On Friday, September the 30th, a new organ was opened in the Wesleyan Chapel; on the Monday following an organ performance and concert was given. The principal vocalists were Miss Helena Walker, Miss Illingworth, Mrs. Hartley, Mr. Joseph V. Roberts, Mr. Pickersgill, and Mr. S. Waterhouse, together with a chorus of thirty performers. Mr. John V. Roberts presided at the organ.

ORGAN APPOINTMENTS.—Mr. F. N. Löhr has been appointed organist to the Parish Church, Helstone, Cornwall—Mr. Henry Lister to St. Bartholomew's, Islington.

OBITUARY.—Mr. John Heywood, of Manchester, died October 7th, aged 58 years.

Correspondence.

To the Editor of the "Musical Times."

In reply to the remarks made in your paper of the 1st instant respecting the Mass known as Mozart's No. 12, permit me to say that I never for one moment thought of casting any slur upon the name of Mr. Vincent Novello, whom I have always looked upon as a good and honorable man, as well as an able musician. I was not indeed aware, when writing at Birmingham, that he was the first to publish the Mass in England, so that my remarks could not be meant to apply to him. To this disclaimer, due alike to him and to myself, allow me to add a few observations relative to the work itself. Is it genuine or not? This, as you are probably aware, has been doubted by some of the very best authorities. It has been doubted, not only by Mozart's biographer, M. Oulibicheff, but also by his biographer, Dr. Otto Jahn, whose opinion must carry with it great weight. Mr. Charles Hallé, who produced the work, not long since, in Manchester, declared to me emphatically his conviction that it *could not* be Mozart's, from its many inaccuracies and its departure from that composer's recognized method of conducting both voices and instruments; and now (that is, since the Birmingham Festival,) the well-informed and experienced critic of the *Athenæum*, October 1st, puts upon record his doubts of its authenticity. His words are few, and you will perhaps allow me to quote them. In answer to a correspondent who enquired what was meant by the note of interrogation (?) attached to the words "Mozart's 12th Mass" at Birmingham, he says, "Our correspondent is probably unaware that doubts have long been current in regard to its parentage. Time does not admit of our entering elaborately into the question; perhaps sufficient justification of hesitation will be found in the fact that it is not in the list of Masses, Service Music, Requiems, &c., in Dr. Von Köchel's careful and minute Thematic Catalogue of Mozart's Works, published a very few years ago, and, we have reason to believe, in all essentials, a complete production. Allusion to it is made in Dr. Köchel's Appendix, p. 521, as to a questionable work, citing the opinions of Seyfried and Dr. Jahn (*vide* p. 672, vol. 1, of that Author's biography of Mozart) on the subject. The penmanship of the MS. is not admitted, and the remark is made that the treatment of certain instruments (the bassoon especially) differs widely from Mozart's practice at the Salzburg period to which it has been represented as having belonged. To ourselves, the Mass, with the exception of one fugue and the opening of the 'Et Incarnatus,' has always seemed shewy and mechanical amongst Mozart's Masses, which as a group, considering their length and professed solemnity of purpose, are Mozart's least inspired works." On the other side of the question, you quote the authority of Mr. Edward Holmes, who analysed the Mass in your pages in 1854, and who gave it as his opinion that Mozart wrote it at Mannheim in 1778. The opinion of Dr. Jahn is diametrically opposed to this. In a criticism of the No. 7, in B flat, also held by him to be spurious, along with the No. 7 of Simrock

(the No. 12 in question) from the fact of the score having clarinets, while there were none of these instruments in the Salzburg orchestra, a circumstance that Mozart, in a letter to his father, bitterly laments, he says that neither in Mannheim (1777-78), nor in Munich (1780-81), nor in Vienna previous to the year 1784, (and it is not found in the catalogue of works written between 1784 and 1791, published by André of Offenbach) did Mozart compose any Mass whatever, an opinion grounded upon the fact that none of Mozart's letters, written at those periods and from those places, make any mention of such. "Mozart's Briefe aus jenen zeiten lassen ohne allen zweifel schliessen, dass er an jenen Orten keine Messen Schrieb" (vol. 1, p. 673). In the face of this, the reason given by Mr. Holmes for his belief will not stand the test of examination. It is founded upon one of Mozart's letters from Mannheim to his father, in which he says, "I shall have enough to do in two months with three concertos, two quartets, and four or six duets for clavier and violin, besides a new grand Mass which I *intend* to compose and present to the Elector." No doubt he did intend to write the grand Mass, and many other things, had he met with that encouragement from the Elector which he confidently reckoned upon. But we know how miserably that same Mannheim business ended, and the sore disappointment it occasioned both to father and son. On the 12th February, 1778, the former writes emphatically, "Off with you to Paris," and accordingly Mozart is found there the following March. I think it a most unlikely thing that he wrote any Mass whatever at Mannheim. Nor was he very much inclined to do so, for we find him in another letter saying that he would hardly trust a Mass of his to be performed there, "because," he adds, "under present circumstances, it is necessary to write principally for the instruments, it being utterly impossible to conceive anything more wretched than the vocal department. 6 Soprani, 6 Alt, 6 Tenori, and 6 Bassi, to 20 violins and 12 basses, stand just in the proportion of 0 to 1." If any Mass had been written at Mannheim, surely Mozart would have said something about it to his father, with whom he was in constant communication. If, then, this work is spurious, which there does not appear much reason to doubt, both from external and internal evidence, it is fair to ask by what agency has it been introduced into the world? That the forger might have had access to Mozart's manuscripts is an hypothesis which may or may not be correct, it is a matter of very little consequence; it is not difficult to imitate, feebly it may be, Mozart's melodial style of phrasing. But upon the first publisher of the Mass, and this it would appear, was Simrock of Bonn, rests the responsibility of clearing the matter up. But these artistic forgeries, and the same thing occurs in literature, are as common as blackberries. I have reason to think that I was in error in stating that another and a superior No. 12 was well known in Germany. This has arisen from the fact of there being two No. 7's, one in B flat, the other in G, the one in question. Before I conclude this somewhat lengthy communication, which however was almost unavoidable from the peculiar character of your remarks, you will perhaps allow me to inform you, that throughout the many years during which I have been connected with the Manchester press, I have never at any time been "desirous of perpetuating my name by disagreeing with the popular voice." I have lived long enough to estimate at its true value the popular voice, and I am neither inclined blindly to bow to it, nor to any other authority, so long as there is any chance of arriving at truth by an honest, but free exercise of my own faculties.—*Musical Critic of the Manchester Guardian*. Manchester, October 12th, 1864.

[We print the above letter precisely as we received it. Had the writer in the *Manchester Guardian* merely stated that he doubted the genuineness of Mozart's Mass, he would simply have expressed an opinion which is shared by many German critics; but

when he asserted his conviction that the Mass known in England as the 12th Mass was a "spurious thing," the result of a "publisher's trick," and that he had seen the "real No. 12" in Germany, he must not be surprised if he is called upon to produce the facts upon which his conviction is based. His present communication throws no new light upon what is already known respecting this work. Doubts have been raised, not only upon this, but upon many of Mozart's compositions. The Pianoforte Variations in A, as also the less popular ones in E flat, have been ascribed to composers whose published works almost disprove the possibility of such assertion being true; and whatever may be the "inaccuracies" in the 12th Mass (which, by the way, we should like to see pointed out) we doubt whether the *fugue* alone could have been written by anybody but Mozart. Much as we desire, therefore, that these disputed points should be cleared up—and we need scarcely say that we would willingly lend any aid in our power towards this desirable result—we must continue to believe that works so thoroughly impressed with Mozart's individuality as these we have mentioned, cannot have sprung from any other mind, unless very substantial and conclusive proofs can be furnished to the contrary.—*Ed. Musical Times.*]

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